A photograph of Frie Leysen, an elderly woman with short white hair, smiling and clapping. She is wearing a black graduation gown with a gold stole. In the background, a man in a dark suit is also clapping. The scene is dimly lit with warm stage lights.

# Annual Report Erasmus Prize

Frie Leysen

ERASMUS  
PRIZE  
2014

Annual Report  
Erasmus Prize  
2014

Theatre,  
Audience and  
Society





# Contents

Preface  
6

Citation  
8

Laudatio  
i0

Acceptance Speech Frie Leysen  
13

Biography Frie Leysen  
18

Activities  
20

Research Prizes 2014  
22

Origin and Aim of the  
Praemium Erasmianum Foundation  
30

Board  
31

Colophon  
Annual Report Erasmus Prize  
© 2015

Photography  
John Thuring, ANP, Ineke Oostveen  
Laureen van Rijckevorsel, Elmer van der Marel

Illustrations  
Reynoud Homan

Text  
Stichting Praemium Erasmianum, Frie Leysen

Design  
Barbara van Santen

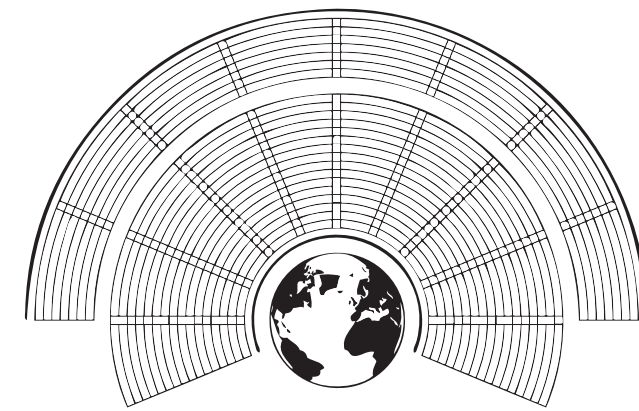
Published by  
Praemium Erasmianum Foundation  
Jan van Goyenkade 5  
1075 HN Amsterdam  
T + 31 (0)20 67 52 753  
E spe@erasmusprijs.org  
www.erasmusprijs.org

# Preface

The Erasmus Prize 2014 was devoted to the thematic of Theatre, Audience and Society. The Prize was awarded to the Belgian festival maker Frie Leysen. Strongly committed to a dynamic theatre scene, she has introduced theatre pieces to the European stage which in her view could open up new horizons and present non-western perspectives to the audiences. In her speech, Frie Leysen was critical of developments in the Dutch theatre world and pleaded for a more creative and adventurous repertoire. In its decision to award the Erasmus Prize to Frie Leysen, the board of our foundation was assisted by a committee consisting of Maaïke Bleeker, Arthur Sonnen and board members Henk Scholten, Henk van der Meulen and Ed Spanjaard.

His Majesty the King presented the Erasmus Prize during a festive ceremony on 12 November at the Royal Palace in Amsterdam, in the presence of HM the Queen and HRH Princess Beatrix. We are thankful for the hospitality the Royal Family has bestowed upon us. During the award ceremony, board member Henk Scholten read the laudatio which you will find in this report.

Martijn Sanders, Chairman  
Max Sparreboom, Director





## Citation

Article 2 of the Constitution of the Praemium Erasmianum Foundation reads as follows: Within the context of the cultural traditions of Europe in general and the ideas of Erasmus in particular, the aim of the Foundation is to enhance the position of the humanities, social sciences and the arts. The emphasis lies on tolerance, cultural pluralism and non-dogmatic, critical thinking. The Foundation tries to achieve this aim by awarding prizes and by other means. A cash prize is awarded under the name of the 'Erasmus Prize'.

In accordance with this article, the Board of the Praemium Erasmianum Foundation has decided to award the Erasmus Prize 2014 to Frie Leysen.

*For Frie Leysen, the ultimate criterion for making a festival is to give centre stage to the artists and their art.*

The Prize is being awarded to Frie Leysen for the following reasons:

- Her work is characterised by perseverance and boldness.
- She has an antenna for scouting out new talents and creating a platform for them.
- She encourages us to be open to non-European theatre traditions and emphasises the importance of a change in perspective.
- When programming festivals, she is non-compromising and she is prepared to deviate from established rules.
- For Frie Leysen, the ultimate criterion for making a festival is to give centre stage to the artists and their art.



Erasmus Prize Award Ceremony on 12 November, Royal Palace Amsterdam. Photo ANP



Erasmus Prize Award Ceremony, Royal Palace Amsterdam. Photo ANP



# Laudatio

Your Majesties, Your Royal Highness, ladies and gentlemen,

Theatre, audience, society. With these three keywords, the Board of the Praemium Erasmianum Foundation sums up the theme at the heart of the Erasmus Prize this year. The links between these three words trace the lines along which questions are posed, tension is felt, and discussion has been conducted so intensively in recent years. Within the world of theatre itself, in the media, at conferences, and in the political arena.

Public debate about art and culture is a positive sign, because it proves that culture matters to people. It is important that people feel involved in the debate surrounding the meaning of theatre, and that they reflect and offer their views on how we shape it. In terms of its artistic substance, but also talent development, internationalisation, entrepreneurship, and the role of government.

The international dimension is an important consideration for this prize. After all, when it comes to musical and theatrical tradition, no country is an island. Culture is the best way to sustain dialogue, and it is important to emphasize that, especially at the time when culture is under so much pressure. Theatre says a lot about the maker's personal environment, but it also crosses borders. Learning about other theatre traditions and forms encourages us to reflect on our own practice. Familiarisation with Asian or South American or other non-European theatre traditions often gives us a refreshingly different perspective on our own society.

Performing arts exist by the grace of artists and audiences. The live encounter between the two is what distinguishes performing arts from other forms of art. This is especially true of theatre and drama. It might sound like a cliché, but theatre is more than mere entertainment. Theatre holds up a mirror to society, provoking reflection and self-examination, offering us an opportunity to view life from another standpoint and to learn from it. That isn't always easy, and can sometimes even be confrontational. It can be a necessary consciousness-raising effort for those who see themselves as critical contributors to what you could call the participatory society.

Sometimes the encounter between performing artists and audiences occurs spontaneously, but usually it requires other people who facilitate this contact. Such 'facilitators' belong to various categories, from technicians and dressers to programmers and managers. But for this prize, the Board of the Praemium Erasmianum Foundation looked in particular at individuals whose objective is to develop the art by venturing down new paths on the strength of artistic passion. We looked at individuals who have succeeded in bringing together artists and, in doing so, sometimes helped to lay the foundations for new forms of art that would otherwise not have emerged.

Ladies and gentlemen, the winner of the Erasmus Prize this year is a festival maker who embodies our theme in outstanding fashion. Frie Leysen established her name as the founder and director of deSingel in Antwerp and Kunstenfestivaldesarts in Brussels. As a curator, artistic leader and organiser, she has been involved in various festivals, big and small, established and once-only, in Europe and beyond. In the field of performing arts, Frie Leysen is a world authority, as Jerry Aerts put it.

During her career, Frie Leysen has always stayed faithful to her vision, even if that meant swimming against the current. The investigative artist has always been at the very centre of her efforts to establish relations between art, society and audiences. For Leysen, language barriers or cultural differences form no obstacle. She made a festival in Brussels in which she eliminated political differences by ignoring them. She also took that attitude to other countries where she worked.

Throughout her career, Frie Leysen has consistently endeavoured to scout young, talented artists and give them a stage. In addition, she embraces large, well-known festivals such as Theater der Welt in Germany and the recent Wiener Festwochen into the scope of her work. It is precisely there that she searches, with an understanding of tradition, for new and topical meaning. She brings together old and new, known and unknown, and allows something new to emerge. She is assertive in a pleasant manner and sets things in motion.

These experiments are often successful, sometimes they are not, but her reluctance to settle for the safety of certainty speaks volumes for her conviction and determination, and her willingness to make radical choices and take risks. What matters most to her is the substance and the artist, and after that the money. And if necessary – and she sometimes deems it necessary – she can voice sharp criticism of festivals and venues that, in her view, no longer put the development of art and the artist first. She is then radical for herself and departs. According to Frie Leysen, a festival means more than making a programme. A festival means making a statement, adopting a position, reflecting on the world and the times we live in. That, in her view, is not 'simply a series of twenty fine shows.'

Active and charismatic, she is capable of connecting widely separated countries, worlds and languages. In the Netherlands too, where in recent years she has compiled the 'Get Lost' series. As Frie Leysen said, 'non-western art confronts you and the audience with the limits of what you can understand with your own baggage. Understanding the limits of your own capability is a lesson in modesty. From there you can become curious about the Other and the Others.' (Quote by Frie Leysen from an interview with Thomas Bellinck in *Etcetera*, September 2014).

Ms Leysen, our Foundation awards you the Erasmus Prize because you are a passionate advocate of the performing arts. Throughout your career, you have supported little-known theatre makers on the strength of your artistic curiosity and your desire to enable the audience to experience something remarkable. You are forever searching for new generations of artists and new forms of theatre, and you are committed to providing non-Western theatre productions with a stage in Europe. With this international orientation, this fundamental curiosity and critical attitude, you express in exemplary fashion the values of Erasmus that this Foundation cherishes so dearly. On behalf of our Foundation, I would like to congratulate you with your prize.

*During her career, Frie Leysen has always stayed faithful to her vision, even if that meant swimming against the current.*





Board member Henk Scholten reciting the laudatio. Photo John Thuring



Oene van Geel during the performance of The Nordanians. Photo John Thuring

## Acceptance Speech Frie Leysen

Your Majesties, Your Royal Highness, dear friends,

A story from Seong-Hee Kim, a friend and colleague from South Korea. Millions of years ago the first creatures crawled out of the sea and onto land, became reptiles, and then mammals. But after a while one of them, probably a reindeer, changed his mind, anticipated the big crash of a meteorite, took a deep breath, and jumped back into the sea. He thought his chances of survival were greater there. The whale: one of the biggest, most intelligent, and most empathic animals on earth, and the only mammal in the sea. An illustration that taking a step backwards does not necessarily mean regressing, but can be the right thing to do.

I received this prize for the reasons you have just heard, while I was in Vienna at the Wiener Festwochen, fighting a losing battle to defend precisely these ideas and values. It was a difficult time, and the fighting spirit went hand in hand with serious doubts and uncertainty. It was a battle I couldn't win in the end, since it is impossible to defeat dinosaurs. We should not waste any more energy on that. So I resigned my contract of 4 years after 9 months and left after just one edition of the festival. Back into the sea...

For me it was a curious moment of discord, driven to despair yet honoured at the same time. What does this prize mean in such circumstances, for myself and for the ideas and principles I stand for? I doubt very much whether I belong on the prestigious list of Erasmus Prize winners. In the past this prize has honoured brilliant minds and gifted artists. I am neither.

*Your Majesty, your country has become a place where the arts can hardly breathe any longer.*

I regard the prize this year as an alarm bell. Do we realise exactly what we are losing in this climate of shifting to the right, nationalism and commercialisation?

This prize is presented to me by the King of the Netherlands, King Willem-Alexander. Your Majesty, your country has become a place where the arts can hardly breathe any longer;

- a country where the distinction between art, culture and cultural industries is scarcely made any more;
- a country where funding for culture and arts is being slashed. The theatre landscape alone has been thoroughly erased, rigorously pruned as though it contained a proliferation of weeds. What a pity, because it is precisely from there that renewal and change can come;
- a country where places of artistic creation, laboratories and research centres no longer exist;
- a country where conservatism runs rampant;
- a country where art is dismissed as a 'left-wing hobby';
- a country where the international circulation of artists and their work is reduced to a ridiculous minimum;
- a country where (almost) all theatres, with the odd exception, do the same: offer a bland programme containing something for everybody, the main goal of which is to reach targets. As a result, most of them have emptied;
- a country where artistic audiences are no longer satisfied;
- in short, a country where art and culture, and their audiences, are under severe pressure.

Not only in the Netherlands, by the way, but also throughout Europe, the attack on art and culture has been launched. My home country Belgium has also been dealt blows recently. There is one thing I don't understand. Belgium and the Netherlands are among



the richest regions in the world, and in both countries the crisis has been relatively mild. Until recently, both implemented a highly stimulating and progressive arts policy. How is it possible that this policy, along with all that investment, could be abandoned just like that, with one stroke of a pen? I really do not understand that. Indeed, I refuse to understand it.

The changing political climate is one thing. But a time-honoured motto tells us it is good to look at our own heart, so there is no harm in some critical self-examination. Have the arts gone too far in political, economic, diplomatic, flirtatious logic? Aren't we trying too hard to serve political interests by attempting to solve problems that politicians have failed to solve, such as social deprivation, migration and racism? Problems that the arts will not, should not, and cannot solve. Not even the modish "participatory art", or the "everybody is an artist!". Not everybody is interesting, and everybody is certainly not an artist. Aren't we justifying ourselves too much with figures and economic arguments instead of with artistic substance? Haven't we reduced ourselves too much to entertainers, who obediently obey the rules of managers, marketers and accountants instead of remaining the sources of disruption and inspiration that we should be? Shouldn't we, just like the whale, take a few steps backwards again, seek some distance, retreat into the sea, in search of the right biotope to regain our clout?

Besides as an alarm bell, I view this prize as a plea for a free space for artists and their work. A free space in which artists can freely develop their visions and artistic vocabulary, can analyse our society critically, can point to its fault lines, and can inspire us, the audience. A free space that really is free of political, economic, social and aesthetic pressures and agendas. That's what this is about. That is the sea.

This prize defends artists, who are in danger of drowning in a bourgeois and artificial world of glamour, money, power, name-dropping, prestige, commerce, coquetry, compromises, unhealthy careerism and vanity. The Disneyland of the artistic 21st century.

This prize also defends the international circulation of artists and their work, at a time when borders are in danger of closing again and navel-gazing reigns supreme, not only in the Netherlands but also in Europe. How I miss the Ritsaert ten Cate's in this country.

This prize is also for new generations of artists and performers, from all corners of the world. We may not know them (yet), but they will offer us a totally fresh perspective on our time and our world, at least if we give them the chance to do so.

This prize also honours a critical, curious, demanding and adventurous public, an indispensable sparring partner for artists. People who need other visions and opinions, who are curious about new art forms and languages, far from commercial consumption and from the rapidly advancing culture industry.

This prize is about the very core of our work, about artists and their work, about engagement, about taking risks, about radicalness and change. It is about revising structures and ways of working, adjusting them to meet the needs of today.

During my life I have set up a number of new, tailor-made structures (deSingel in Antwerp, the KunstenFestival des Arts in Brussels, and Foreign Affairs in Berlin), in order to realise my ideas and values. But just as crucial for me was to leave these structures on time, to hand them over to the next generation. Is there still space today for new structures? Has the landscape become too crowded in the meantime? I am not so sure. The point is that structures and art centres claim, and have been accorded, a timeless status. Initiatives of a temporary nature are seldom set up, yet new life must go hand in hand with death. We are bad at dealing with the notion of finiteness. More space is needed, mental and political space, to change structures from within. New generations must be able to take over existing institutions, change things around, revise and reshape them to reflect new insights.

In the political and economic arena, Europe no longer plays a role of any consequence. Our culture and arts still lead the way internationally, however, and we must continue to support them. Countering the tendency to reduce everything to the preservation of our past in museums, we must continue to invest in a climate of vibrant, open and innovative arts for the future.

This prize honours ideas, principles and ways of working now subjected to severe pressure, not just in Vienna and the Netherlands but also throughout Europe. I share this with everybody who helps to defend them: artists, colleagues, audiences, and even the occasional public official.

I dare to dream that this gesture will make the political world stop and think about where all this is leading the arts, for whom, how and why. And so, ladies and gentlemen, I suggest we all retreat together into the sea!

*Besides as an alarm bell,  
I view this prize as a plea  
for a free space for artists  
and their work. A free space  
in which artists can freely  
develop their visions and  
artistic vocabulary, can  
analyse our society critically,  
can point to its fault lines,  
and can inspire us, the  
audience.*





His Majesty the King and Frie Leysen share a proud moment. Photo ANP



His Majesty the King invests Frie Leysen with the Erasmus Prize adornments. Photo ANP



Photo John Thuring



# Biography Frie Leysen

The Praemium Erasmianum Foundation has awarded the 2014 Erasmus Prize to the Belgian festival director Frie Leysen (Hasselt, 1950). This year, the theme of the Erasmus Prize is 'Theatre, audience and society'.

Frie Leysen is a fearless champion of the arts and contributes to innovation in international theatre. She is a vigorous advocate of unknown theatre-makers, driven by her own artistic curiosity coupled with a desire to give audiences a special experience. She is always searching for new generations of artists and new forms of theatre, and is committed to providing a podium for non-Western productions in Europe. With her international orientation, fundamental curiosity and critical attitude, she exemplifies the Erasmian values that the Foundation embraces.

Frie Leysen is a Belgian festival director. From 1980 to 1991, she was the founding director of deSingel in Antwerp. Under her leadership, deSingel became an internationally renowned arts centre with a unique programme of music, dance, theatre and exhibitions. In 1992, she founded the bilingual Kunstenfestivaldesarts in Brussels, which she led until 2006. During that time, it grew into an influential festival for both Belgian (Flemish and Walloon) and international arts. Over the following years, she expanded her area of work into Europe and beyond. From 2006 to 2008, she organised the multidisciplinary Meeting Points festival in nine Arab cities. From 2008 to 2010, she was curator of Theater der Welt in the German Ruhr area, and from 2010 to 2012, she held the position of artistic director of the Berliner Festspiele. From 2013 to 2014, she was theatre director of the Wiener Festwochen.



Still from the documentary *Frie Leysen, an Introduction*, by Loviisa Mellin.



## Activities 2014

### Masterclass 'Localizing the International: Visions of Curatorship in Theatre and Performance'

24 October, Universiteitstheater, Amsterdam

Masterclass with Frie Leysen for young programmers, curators and festival makers on the topic of international theatre. Taking eight short video presentations as a starting point, Frie Leysen engaged in a conversation with Theatre Studies alumni who are now working abroad. Moderated by Kati Röttger. In collaboration with the Faculty of Theatre Studies, University of Amsterdam and De Theaterschool Amsterdam.

### Conference 'Resistance or Rituals. Performing Arts and Social Change'

9 November, Compagnietheater, Amsterdam

Keynote speech by director Peter Sellars (Erasmus Prize 1998). Interview and discussion with festival director Frie Leysen (Erasmus Prize 2014), conservatory director Paulo Zuben, Brazil, theatre director Seonghee Kim, South Korea, and director Amir Reza Koohestani, Iran. Moderated by Neil Wallace. In collaboration with DutchCulture, Conservatorium van Amsterdam and Amsterdam Leedorkest. Supported by the Prins Bernhard Cultuurfonds.

### HALf6 with Frie Leysen

11 November, De Theaterschool Amsterdam

Frie Leysen was guest at the public talk show *HALf6* of De Theaterschool Amsterdam.

### Ivanov

11 November, Stadsschouwburg, Amsterdam

*Ivanov*, based on the play by Anton Chekhov, is an award-winning performance about contemporary Iran. Performed by Mehr Theatre Group, directed by Amir Reza Koohestani. It was part of the series 'Get Lost' – a selection of exceptional international theatre and dance performances, programmed by Frie Leysen. Following the premiere, the play went on tour in the Netherlands.

### Award Ceremony Erasmus Prize 2014 to Frie Leysen

12 November, Royal Palace Amsterdam

### Frie Leysen's Choice Performance

13 – 15 November, Vlaams Cultuurhuis de Brakke Grond, Amsterdam

The show 'Perhaps All The Dragons' by the Flemish theatre group Berlin consisted of a round table with thirty video screens for thirty spectators. Thirty stories in the form of filmed monologues, connected to each other in unexpected ways. Concept: Bart Baele and Yves Degryse.

### Exhibition 'Frie Leysen's World'

5 November – 1 December, OBA, Amsterdam

Frie Leysen's world was visualized on a dozen panels through statements about international theatre by theatre makers and colleagues of Frie Leysen. In collaboration with the magazine *Theatermaker*.

### Publication *Theatermaker*

Special dossier in the October/November issue of the magazine *Theatermaker*, with Frie Leysen as guest editor.

### ERASMUS FESTIVAL BRABANT

#### Opening Night Erasmus Festival Brabant

1 November, Theater aan de Parade, 's-Hertogenbosch

Theatrical opening night of the Erasmus Festival, as well as the closing night of the city project OOG. Directed by Lucas de Man, theatre director and city-artist of 's-Hertogenbosch.



Masterclass 'Localizing the International: Visions of Curatorship in Theatre and Performance'. Photo Laureen van Rijckevorsel



Conference 'Resistance or Rituals. Performing Arts and Social Change' with i.a. Frie Leysen and Peter Sellars. Photo Elmer van der Marel



# Research Prizes 2014

Since 1988, the Praemium Erasmianum Foundation awards annual Research Prizes. Five prizes of € 3,000 each are awarded to young academic researchers in the humanities and social sciences, who have written a PhD dissertation of outstanding quality at a university in the Netherlands.

Important criteria for the award are the broad, case transcending treatment of the subject and the wider relevance of the book for other disciplines. This year's selection committee was formed by Maxim Drenth, Naomi Ellemers, Rick Lawson, Paul Schnabel and Max Sparreboom.

The chairman of the Foundation, Martijn Sanders, presented the Research Prizes on Monday 12 May 2014 at the Royal Netherlands Academy of Arts and Sciences in Amsterdam.

The winning dissertations of 2014 are:

## Peter A. Bos

*To Survive and Protect. Testosterone and the Neuroendocrinology of Human Social Behavior.*

## Joris VJ. van Hoboken

*Search Engine Freedom. On the Implications of the Right to Freedom of Expression for the Legal Governance of Web Search Engines.*

## Ricky van Oers

*Deserving Citizenship. Citizenship Tests in Germany, the Netherlands and the United Kingdom.*

## Marieke Schouwstra

*Semantic Structures, Communicative Strategies and the Emergence of Language.*

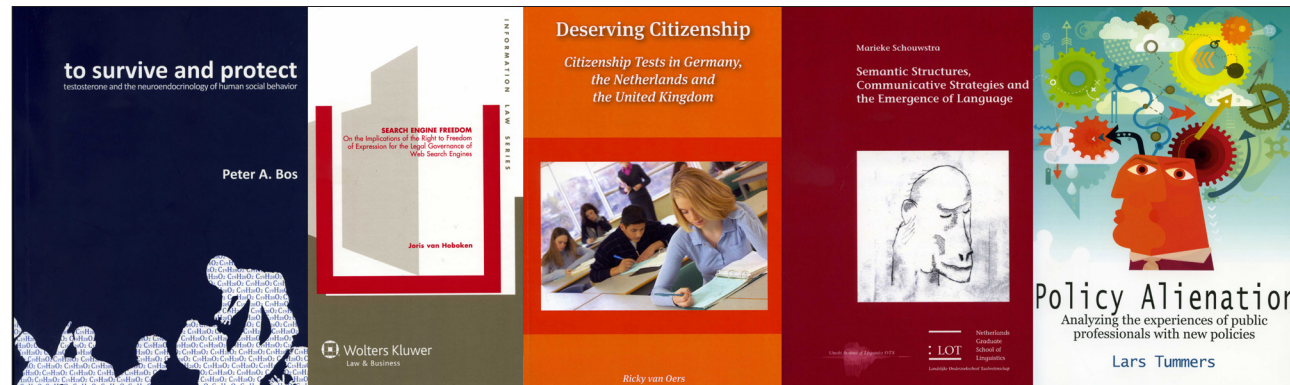
## Lars G. Tummers

*Policy Alienation. Analyzing the Experiences of Public Professionals with New Policies.*



Standing (f.l.t.r.)  
Lars Tummers,  
Marieke Schouwstra,  
Peter Bos, Martijn Sanders,  
Joris van Hoboken  
and Ricky van Oers.  
Photo Ineke Oostveen

Peter A. Bos  
*To Survive and Protect.*  
*Testosterone and the Neuroendocrinology*  
*of Human Social Behavior.*



The covers of the winning dissertations of 2014.

**Supervisors** Prof. dr J. van Honk  
Prof. dr N.F. Ramsey  
**Co-supervisor** Dr E.J. Hermans  
**Nomination** Faculty of Social Sciences,  
Utrecht University

**Biography**  
During his first year study of applied psychology Peter Bos became acquainted with the discipline of biological psychology and decided to study that. During his university study psychology in Utrecht, which he concluded in 2007, he specialised in the neuro-biology of behaviour and emotion, and discovered the fascinating research area of the social neuro-sciences. In 2008 he started his PhD project, supervised by prof. dr Jack van Honk, researching the effects of testosterone on social and emotional behaviour in humans, and the underlying neural mechanisms. Having worked for two years as a post-doc at the same institute, he is presently Assistant Professor in Utrecht, working on various projects in which the influence of hormones on social behaviour is charted. His main interest is in the role of early life events on the brains and the sensitivity to hormones.

**Report of the Selection Committee**  
In his dissertation, Peter Bos demonstrates how testosterone influences human social behavior. His research focuses on the interface between psychology and biology. The articles in his dissertation have been published in renowned academic journals, and have drawn considerable international attention among development psychologists, neuro-endocrinologists and brain scientists. Through his work Peter Bos has demonstrated to be a versatile researcher, and the selection committee considers his dissertation an impressive scientific achievement.



## Joris V.J. van Hoboken

### *Search Engine Freedom. On the Implications of the Right to Freedom of Expression for the Legal Governance of Web Search Engines.*

**Supervisors** Prof. dr mr N.A.N.M. van Eijk,  
Prof. dr mr N. Helberger  
**Nomination** Faculty of Law, University of Amsterdam

#### Biography

Joris van Hoboken is Research Fellow at the Information Law Institute, New York University. His research addresses a broad range of subjects in the field of law and governance regarding electronic communication, digital media and internet. The main points of interest in his research lie in the meaning of fundamental rights to freedom of expression, privacy in the digital world and critical analysis of juridical and political developments in transatlantic perspective. He is affiliated with the Institute for Information Law (IViR) of the University of Amsterdam, where he obtained his PhD in 2012 on his study of search engines and freedom of expression. In 2008 he was Visiting Scholar at the Berkman Center for Internet & Society of Harvard University. He graduated with honours in theoretical mathematics (2002, University of Amsterdam) and in law (2006, University of Amsterdam) and is chairman of the board of the foundation Bits of Freedom. Joris regularly participates in the public debate in the media, such as the Wall Street Journal, Financial Times, NRC Handelsblad, Radio 1 and NOS Journaal.

#### Report of the Selection Committee

In Joris van Hoboken's dissertation, which in the meantime has been published by Kluwer Law International, the phenomenon of search engines is placed in the context of freedom of expression. Search engines are studied from the perspective of the press, ISP's, and libraries. It becomes clear that access to information is increasingly determined by intermediaries such as search engines. This access to information can have a significant impact on the public discourse. From the perspective of freedom of speech, Joris van Hoboken takes a nuanced position in which he describes the various interests at play here. Van Hoboken addresses a highly relevant issue in today's society, and he has written an extraordinary dissertation.

## Ricky van Oers

### *Deserving Citizenship. Citizenship Tests in Germany, the Netherlands and the United Kingdom.*

**Supervisors** Prof. mr C.A. Groenendijk,  
Prof. mr B. de Hart  
**Nomination** Faculty of Law,  
Radboud University Nijmegen

#### Biography

Ricky van Oers studied law at the Radboud University Nijmegen and the Université Paris V Descartes. After her studies she was trained at the European Parliament and subsequently was employed by the Center for Migration Law (CMR) of the Radboud University Nijmegen. Van Oers obtained her PhD in 2013 on a study of the reasons for introduction, the effects of language- and integration tests as a condition for naturalisation. As researcher and co-ordinator she took part in various other international research projects, including the NATAC project, in which nationality law and governance in fifteen EU member states was analysed, as well as the INTEC project, in which the focus was on integration policy of nine European member states. She was also involved in research on the implementation of EU-guidelines for family re-unification and long-stay persons from third countries, and the policy regarding integration of highly qualified immigrants in five EU member states. At present, Ricky van Oers works at the Centre for Post-academic Juridical Training (CPO) as training manager for the internationalisation of the course programme.

#### Report of the Selection Committee

Ricky van Oers' thesis is an important study of the aims, contents and effects of citizen tests, which have been introduced in Germany, the Netherlands and the United Kingdom over the past ten years. She has combined data obtained by different research methods: analysis of political debates, content analysis of the texts, statistical information about the effects of the introduction of these citizen tests, and interviews with those involved. She has devoted much attention to the effects of the introduction of the citizenship test in all three countries surveyed. Her work has attracted much attention in the academic world and holds up a mirror to politicians by comparing the effects to the initial objectives.

Marieke Schouwstra  
*Semantic Structures,  
Communicative Strategies and  
the Emergence of Language.*

Supervisor Prof. dr H.E. de Swart  
Nomination Faculty of the Humanities,  
Utrecht University

Biography

Marieke Schouwstra studied Cognitive Artificial Intelligence in Utrecht. After completing her MA thesis in formal linguistics and language philosophy, she started her PhD project about language evolution. In her research, Marieke studied different forms of 'limited' language use in situations where persons cannot use their mother tongue. During a working visit to the University of Edinburgh she started lab-experiments, in which adult experimental subjects convey information through improvised gestures. In her thesis she combined language theoretical insights and empirical observations in a notion of the origin of language, in which language first developed complex meanings, on which it subsequently based syntactic rules. After a short period of teaching Linguistics at Utrecht University, she continued her research with a British Academy stipend, as a postdoc at the University of Edinburgh. With her project 'Simulating Conventionalisation in the Lab' she studies the origin of complex structure in language by looking at improvised communication and cultural evolution in the lab.

Report of the Selection Committee

With the tools of language philosophy and evolution theory, Marieke Schouwstra has found a way to study the evolution of language through an ingenious empirical research method. Meanings of words and communication have played a role in the early stages of language evolution, and in order to find out which role, Marieke has organized a series of inventive experiments. Her thesis gives insight into the urge of mankind to organise the world around him by means of language. Her dissertation promises to be an exciting new line of research.

Lars G. Tummers  
*Policy Alienation.  
Analyzing the Experiences  
of Public Professionals with New Policies.*

Supervisors Prof. dr V.J.J.M. Bekkers,  
Prof. dr A.J. Steijn  
Co-supervisor Dr S. van Thiel  
Nomination Faculty of Social Sciences,  
Erasmus University Rotterdam

Biography

Lars Tummers studied business economics at the University of Tilburg and the Università Bocconi in Milan (Master Strategic Management, 2005). He also studied public administration at the Erasmus University Rotterdam (Research Master Public Administration & Organizational Sciences, 2007). After his studies he worked as a PhD student at the Erasmus University Rotterdam and as organisation consultant at PricewaterhouseCoopers. In 2012 he obtained his PhD with honours on the problems of public professionals with government policies. He described these problems making use of the new concept of 'Policy Alienation.' At present Lars Tummers is Assistant Professor at the Erasmus University Rotterdam, and is affiliated with the University of California, Berkeley, as guest researcher. He is interested in government policies and the arising management problems. Questions such as: Why do professionals resist policies? What is the role of leadership in the implementation of innovations in the public sector? How do professionals deal with stressful situations in policy implementation? He studies these questions with a combination of methods from public administration and psychology.

Report of the Selection Committee

Lars Tummers' study takes its starting point in a topical societal problem, namely that of the new concept of 'Policy Alienation.' He raises the question of how the behavior of professionals influences the effectiveness of government policies, such as the policies that are considered useless by professionals. The concept of 'Policy Alienation' is not only useful for Public Administration studies, but also for, for example, sociology, health sciences, education and organizational sciences, thus demonstrating its broad significance. His research is theoretically innovative and is also methodologically and empirically well-grounded.

# Origin and Aim of the Praemium Erasmianum Foundation

On 23 June 1958, His Royal Highness Prince Bernhard of the Netherlands founded the Praemium Erasmianum. The aim of the organisation, as described in article 2 of its constitution, is to enhance the position of the humanities, the social sciences and the arts and to promote appreciation of these fields within society, within the context of the cultural traditions of Europe in general and the ideas of Erasmus in particular. The emphasis is on tolerance, cultural multiformity and undogmatic critical thinking.

The Erasmus Prize consists of €150,000 and adornments. The Board is composed of leading members of the Dutch cultural, scholarly and business communities.



The adornments are designed by Bruno Ninaber van Eyben. The adornments consist of a harmonica folded ribbon with a titanium plate at both ends. In closed form it is a booklet; when opened a ribbon with a text in Erasmus' handwriting. This text, taken from a letter to Jean de Carondelet (Basel 5 January 1523), is characteristic of Erasmus' thinking:

*Diverse are the gifts of men of genius and many are the different kinds of ages. let each one reveal the scope of his competence and let no one be envious of another who in keeping with his own ability and style tries to make a useful contribution to the education of all.*

Erasmus to Jean de Carondelet  
Basel 5 January 1523

# Board 2014

**His Majesty the King**  
Patron

**Martijn Sanders**  
Chair  
Former director Het Concertgebouw

**Margot Dijkgraaf**  
Vice-chair  
Literary critic

**Tom de Swaan**  
Treasurer  
Chairman of the board Van Lanschot Bankiers

**Désanne van Brederode**  
Philosopher, publicist

**Maxim Drenth**  
Philosopher of law, publicist

**Naomi Ellemers**  
Professor of Social Psychology of Organisations, Leiden University

**Louise O. Fresco**  
(until December 2014)  
Professor of sustainable development, University of Amsterdam, publicist (current: Chair Executive Board, Wageningen UR)

**Maria Grever**  
Professor of Theory and Methodology of History, director Center for Historical Culture, Erasmus University Rotterdam

**Bregtje van der Haak**  
Documentary filmmaker, journalist

**Bas ter Haar Romeny**  
(from January 2014 onwards)  
Professor Old Testament and Eastern Christian Traditions, Leiden University, (current: VU University Amsterdam)

**Fouad Laroui**  
Professor of French and Arabic literature, University of Amsterdam, publicist

**Rick Lawson**  
Dean, Professor of European Law, Faculty of Law, Leiden University

**Jet de Ranitz**  
(from January 2014 onwards)  
Chair Executive Board, Amsterdam School of the Arts (current: President Executive Board, Hogeschool Inholland)

**Axel Rüger**  
Director Van Gogh Museum

**Henk Scholten**  
Director Lucent Danstheater / Dr Anton Philipszaal

**Ed Spanjaard**  
Conductor

**Frank van Vree**  
Dean Faculty of the Humanities, Professor of Media Studies, University of Amsterdam

**Jan Snoek**  
Observer on behalf of His Majesty the King

**Max Sparreboom**  
Director  
**Lucia Aalbers**  
Secretary  
**Barbara van Santen**  
Assistant secretary



